

The Musical World.

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VOL. 35.—No. 12.

SATURDAY, MARCH 21, 1857.

PRICE 4d.
STAMPED 5d.

NOTICE.

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*** The Volume for 1856 is now ready, price 20s. A set of volumes of the New Series (for the years 1854, 1855, and 1856) may be had for £2.

HER MAJESTY'S THEATRE.—Season 1857.

It is respectfully announced that HER MAJESTY'S THEATRE will OPEN on TUESDAY, 14th April. Engagements of great interest have been effected both in Opera and Ballet. The prospectus, with full particulars, can be had at the Box Office, Opera, Colonnade, Haymarket.

ROYAL ITALIAN OPERA.—Mr. Gye begs most

respectfully to announce that the Royal Italian Opera will, during the ensuing Season, be given at the Theatre Royal, Lyceum. The Opera will open on Tuesday, April 14. The prospectus, with full particulars, will be issued in a few days.

MR. WALTER MACFARREN'S FIRST PIANO-

FORTE PERFORMANCE, Monday evening next, at 27, Queen Ann-street, when he will be assisted by Miss Dolby, Mr. Cipriani Potter, and M. Sinton. Programme:—Sonata, pianoforte and violin, Walter Macfarren—Song, "L'Emigré Irlandais," C. Liders—Fantasia in F sharp minor, Mendelssohn—Song, "Dejection," G. A. Macfarren—Duet in F, pianoforte, Mozart—Sonata in C minor, pianoforte and violin, Beethoven—Two Songs (MS.), Walter Macfarren—Pianoforte Solos, "Madeline" and "May Morn," Walter Macfarren. Tickets of Mr. Walter Macfarren, 58, Albert-street, N.W.

EXETER HALL.—MR. GEORGE CASE has the honor to

announce that his ANNUAL GRAND CONCERT will take place at the above Hall, on Monday Evening, April 6th, 1857. Upon which occasion he has secured the services of the following numerous and distinguished Vocal and Instrumental performers:—

VOCALISTS.—Madame Gassier, Madame Anna Thillon, Miss Poole, Madame Weiss, Madame Enderssohn, Madame Newton Frothingham, Madame Zimmermann, Miss Messent, Miss Stabbach, Miss Juliana May, Miss Lascelles, Miss Palmer, Miss Fanny Huddart, Miss Maria Staaley, Miss Lizzy Stuart, Miss Lizzy Harris, the Misses Brougham, Mrs. Henri Drayton, and Miss Dolby; Signor Milardi, Mr. George Perren, Mr. Genge, Mr. T. Williams, Mr. Donald King, Mr. Weiss, Mr. Henri Drayton, Mr. Allan Irving, Mr. Winn, Mr. Hamilton Braham, and Mr. Frank Bodda.

INSTRUMENTALISTS.—Pianoforte, Mdlle. Coulon; Harp, Miss Chatterton; Violin, Mons. Sinton; Concertina, The Misses Case, and Messrs. G. and J. Case. Herr Zirom will play an Air with Variations on the new instrument, "The Emmelynka."—Madame Gassier will sing, for the first time in London, the "Carnival di Venice," with variations.—In the course of the evening will be performed a new grand Orchestral composition, on Russian Melodies, entitled the "Alexander Romanoff Valse," by Henri Laurent. Conducted by the composer.

THE ORCHESTRA will be selected from the Philharmonic and the Royal Italian Opera Orchestras. Leader, Mr. Viotti Collins. Conductors—Herr Anselmus; Messrs. W. L. Phillips, Charles Blagrove, Francesco Berger, William Rea, Langton Williams, and George Case. To commence at Seven o'clock precisely. The same limitation of tickets, which gave so much satisfaction at Mr. Case's concert last year, will be adhered to on this occasion. 300 at 1s., 1,000 at 2s., 700 Body of the Hall, 2s. 6d.; 400 Reserved Seats (numbered and retained throughout the evening), 3s. 6d.; and 400 Stalls (in the best part of the Hall), 5s. To be had at Messrs. Boosey and Sons, 24, Holles-street, Cavendish-square; Mr. Charles Case's, 34, Bishopsgate-street Within; at the Exeter Hall Ticket Office; and the principal Music-sellers and Libraries.

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THE ORCHESTRAL UNION will appear in Basing-

stoke, on Monday morning, March 23rd, and perform the "Messiah," in Winchester, same evening. "Elijah," Salisbury, 24th, "Elijah," Portsea, 25th, "Elijah," Ryde, 26th, Morning, "Elijah," Evening, Miscellaneous Concert. Portsea, 27th, Evening, Miscellaneous Concert. Portsea, 28th, "Messiah." Vocalists—Miss Louisa Vinning, Miss Lascelles, Mr. G. Perren, and Mr. Weiss. The Chorus selected from the Royal Italian Opera. Conductor—Mr. ALFRED MELLON.

EXETER HALL.—TONIC SOL-FA ASSOCIATION.

A Choral Meeting of this Association will be held in Exeter Hall, on Tuesday evening, March 31st, 1857. The Chair will be taken by W. E. Hickson, Esq., Author of "The Singing Master," and an Essay on "The Use of Singing." The Choir, consisting of about 800 Voices, entirely without the assistance of any instrumental Accompaniment, will sing pieces selected from the works of Mendelssohn, Naceli, Becker, Spofforth, Webbe, and other eminent composers. During the Interval, the Rev. John Curwen will give a brief Lesson on the Method. To commence at 7.30. Doors open at 6.30.

Tickets (for the Body of the Hall, 1s., or Western Gallery, 1s. 6d.), and Books of Words, 2d. each; may be obtained of Ward and Co., 27, Paternoster-row; Keith, Prowse, and Co., 43, Cheapside; Scheurmann and Co., 86, Newgate-street; Ewer and Co., 390, Oxford-street; Fentum, 78, Strand; Sprague, 7, Finsbury Pavement; Tolkien, 27, King William-street, City; Mead and Fowler, 101, White-chapel High-street; Starling, 57, Upper-street, Islington; and of any Teacher of the Method.

MISS POOLE'S GRAND EVENING CONCERT

on Thursday, April 2, at the Queen's Concert Rooms, Hanover-square. Vocalists:—Madame Anna Thillon, Miss Birch, Miss Dolby, Madame Weiss, Miss Poole, and Madame Gassier. Messrs. Charles Braham, Wilby Cooper, M. Smith, Burdini, Frank Bodda, Hatton, Winn, and Weiss. Instrumentalists:—M. Sinton, Carl Deichmann, John Barnett, Harold Thomas, Graeff, Nicholas, Chealure, [Sig. Giulio Regondi, M. W. Balfe, Lindsay Sloper, J. L. Hatton, C. Blagrove, and Dr. Steggall. Tickets, 2s., 5s., and 7s., of all music-sellers.

RE-UNION DES ARTS, 76, Harley-street. The next

Soirée will take place on Wednesday, March 25th, and will commence at Eight o'clock precisely.

Ma. C. GOFFRIE, Manager.

IN AID OF THE FUNDS OF ST. MARY'S HOSPITAL,

Paddington. Under the patronage of the Queen and the Prince Albert.—A Grand Concert will be given at the Hanover-square Rooms, on Tuesday evening, April 28, at Eight o'clock. Vocalists: Madames Gassier, Stabbach, and Dolby; Messrs. Sims Reeves and Weiss; Mr. Henry Leslie's Choir. Instrumentalists:—Piano, Messrs. Benedict and Lindsay Sloper—Violin, M. Sinton. Tickets, half a guinea each. May be had at the hospital; at Cramer and Co.'s, 201, Regent-street; and Robert W. Olivier's, 10, Old Bond-street, Piccadilly.

THE BROUSIL FAMILY respectfully announce that

they will give a Series of Four Soirées Musicales, at their own residence, 32, Nottingham-place, New road, on Thursdays, March 19, and 26; April 2 and 9; to commence at half-past eight o'clock.—Subscription tickets, one guinea; single tickets, half-a-guinea; each, at Robert W. Olivier's, music-seller and publisher, 10, Old Bond-street, Piccadilly.

MONS. G. PAQUE, Violoncellist, begs to announce that

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REMOVAL.—**MR. WALLWORTH** begs to inform his friends and pupils, and entrepreneurs of Concerts, etc., that he has removed from Welbeck-street, to 6, Somerset-street, Portman-square.

MADAME SCHWAB begs to inform her friends and pupils that she has removed to No. 35, Fitzroy-square.

MADAME ENDERSOHN.—Letters to be addressed to No. 75, Harley-street, Cavendish-square.

M^DLLE. DE STAUDACH, Pianiste, begs to announce that she will shortly arrive in London. All communications to be addressed to the care of Messrs. Schott, Music-sellers, Regent-street.

HERR LIDEL (Violoncellist) begs to announce that he has returned to London. Address 24, Upper George-street, Bryanston-square.

MADAME VIARDOT GARCIA.—It is respectfully requested that any communication for Madame Viardot Garcia, who will arrive in London the first days in April, may be addressed to M. Garcia, Esq., 8, George-street, Hanover-square.

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THE PHILHARMONIC SOCIETY AND ITS DOINGS.

(To the Editor of the Musical World.)

SIR,—I am one of those who, like yourself, (and I venture to think that we are not in the "minority,") "have long ceased to attach any artistic importance" to the Philharmonic Society; but the letter of an "English Musician," which appeared in your last number but one, must nevertheless, I think, "have given rise to very serious reflections" indeed amongst all who feel an interest in the art of music, and in the character of its professors in this country.

One has at times heard of the short-comings and misdoings of public bodies; but never before do I remember to have heard of so flagrant an abuse of power, and of a trust (which, considering its nature and objects, may truly be said to have been clothed in a peculiar manner with the character of sacredness) as the Philharmonic Society has thought fit to display in its recent election of members and associates. It would indeed seem, as you justly observe in your able article of last week, "that the principal qualification for the admission to the confraternity was that of being *nobody*." I turn to the early records of this Association, and find amongst its founders and members, during many years of glorious fame, the names of Clementi, Bishop, John Cramer, Viotti, F. Cramer, Novello, Salamon, Yaniewitz, Horsley, Samuel Webbe and others—names that adorn the annals of musical history, and shed lustre on the profession with which they are connected. Under the tutelage, and by the sustained exertions of these sons of genius, and of successors from time to time of like stamp, the Philharmonic Society gave a new life to the musical art, and created a public taste of a kind unknown before in this country. It was the delight of English connoisseurs, the pride of English professors; and it came to be regarded as the first society of the kind in Europe—as representing, indeed, the musical excellence and genius of England. But what has been its history for the last ten or fifteen years? What its reputation now? Take a glance at the names already mentioned, and then turn to the catalogue of "worthies" who make up the list of the recently "elected," and of the "elected" on a former not very distant occasion—and what must be the feelings of indignation—how deep the sense of shame among the truly loyal professors of the "divine art!"

It is not my desire to be hard upon individuals, nor would I willingly wound the feelings of men who, in their private character, may be very worthy persons; but if gentlemen venture to obtrude themselves upon public notice, "as candidates for fame" and claimants for public distinction, and thus invite public attention to their merits, they must not complain if a member of the public, in the exercise of an undoubted right, should think proper to canvass their pretensions. I ask, then, with the single exception of George Osborne (to whom be all honour) is there one man amongst the number of the recently "elected" whom the musical profession can in their consciences approve as a man of name, and as a fit representative of the musical excellence of England? Is there among them (with the exception already mentioned) a single name known beyond the pale of immediate friends, or the precincts of the "Young Ladies Boarding School," or other limited circle in which it has been hitherto announced in the simple character of the "music master," the "singing master," etc., etc.*

Arise! ye shades of Clementi, Viotti, Bishop, Webbe, Mendelssohn (sublimest and sweetest of musical poets), and behold now your compeers and equals, Messrs. —. No! Let me not profane the sacred memories of the illustrious dead! Mercy even undeserved to the lowly names I was about to write down! It is enough to have suggested the ordeal of a comparison. But, in sober earnestness, I would fain ask the late triumphant band of electors, are they sensible of the positive meaning of the votes

they have recently given? Do they still regard the Philharmonic Society as the true representation of the musical excellence of our country, and do they desire that it shall continue to be so regarded? Let them but take a retrospect of their proceedings at the last two elections, and then ask themselves whether they have faithfully exercised their trust towards the profession which they claim, *par excellence*, to represent, and towards that public whose encouragement they seek, and to whom, also, they owe a duty.

The Philharmonic Society, according to its constitution, should consist of forty members, besides an unlimited number of associates. Now let us just consider the course pursued in November of last year. In July, 1855, there were three vacancies for membership, and several candidates for election. At the head of the list stood the name of Charles Salaman, an associate of 22 years standing, and the senior candidate; and, if I am not mistaken, the names of Hallé and Pauer were also on that list. A meeting was called for the purpose, amongst other things, of a ballot; but by a dexterous manœuvre, by a course unprecedented in any society of gentlemen, and which I do not hesitate to stigmatise as having been downright dishonest, the ballot was adjourned until new laws should be adopted touching the conditions of membership;—so that after gentlemen had been declared eligible, and had awaited their election as they supposed,—and had a rightful claim to demand,—upon the conditions according to which their eligibility had been declared, they were suddenly informed that they must wait further an indefinite time, until new laws should be passed and new conditions attached to their admission as members! Well, those new laws were at length enacted, and members were in future required to pay the sum of five guineas on admission. The election took place in November last; there were then, I think, no less than *twelve* candidates, and nine vacancies to be filled up. Mr. Salaman, Mr. Hallé, and Herr Pauer, as before, were among the candidates. What shall be said when *two* only out of the nine vacancies were filled up, and those by the election of a Mr. Jewson and a Mr. Cusins! Who—naturally asks—who are Mr. Jewson and Mr. Cusins? The only answer I have ever been able to obtain is, that they are nephews of a Mr. Anderson, a director, treasurer of the Society, and the gentleman who usually presides at its meetings! So that, in November last (according to the Philharmonic Society) there could be found in all England only thirty-three professors fit and worthy to represent the musical talent of this great country, and it would seem that even this number would not have been attainable but for the anxious exertions of that considerate and loyal devotee to his art, the "Treasurer," who came to the rescue, and by the contagious, if not hereditary, influence of his own genius, had prepared and was able to supply two members from the midst of his own family. Unhappy Salaman! Miserable Hallé! That you should have ventured to enter the list with these inheritors or imbibers of the sublime endowments of an Anderson! that you should have been so rash as to consider that professional eminence, a long-earned fame as artists and composers and the character of gentlemen, and, in one case, at least, twenty-two years' standing as an associate, could avail against a Jewson and a Cusins! The latter, I have since heard, was comparatively a youth, and an associate of some three or four years' standing. Mr. Pauer, I believe, withdrew his name forthwith from the list of candidates.

Again, at the late election there were eight vacancies amongst the members, and several new associates to be supplied. The list of candidates for both departments included names of the highest celebrity. Salaman again, Robert Barnett, W. L. Phillips, Alexander Billet, Henry Smart, Charles Hallé, and W. T. Best—the last invested with a fame of a kind that entitled him to distinguished consideration, that of being one of the greatest organists that have ever adorned his country! What can be said of an election which has excluded such men, and admitted in their stead (with but the single exception already mentioned) the veriest parvenus in the profession, men utterly insignificant and unknown? But this is not all. Of the sixteen candidates for the honor (!) of association, no less than *thirteen*, it seems, were blackballed, and of the eight vacant memberships, four, and

* Yes. Among the elected was Mr. W. Dorrell, one of the most admirable pianists, enlightened professors, and thorough connoisseurs in this country, besides being a gentleman universally esteemed and regarded.

four only were filled up, three out of those four being supported by the nomination of the treasurer. The Philharmonic Society now, therefore, instead of numbering forty members, consists of thirty-six only; so that again within but a brief interval, it has twice proclaimed to the world not only that there are not forty musicians in England occupying, or worthy of, a position of eminence, but that, in point of fact, the stock of professional talent with us Englishmen is rapidly on the decline, as the European world of music must infer when the present number of members is compared with the number after the election in November last? Are the *pre-eminently* renowned majority of exclusives at the late election sensible of the force of such a fact, if true? Were they aware, were they conscious, of the nature of the judgment they were about to pronounce, when they entered upon this wholesale exclusion of the best men in their profession? But who are these "exclusives?" Compare the name of anyone of the rejected with any one name of the exclusives, or with all of them together. Take the name of Salaman, for instance, (I single him out because he appears to have been for a long time, and above all others, a marked man)—which one amongst the entire majority that excluded Mr. Salaman can for a moment bear comparison with him as a musician or as a gentleman? In this latter character, indeed, I take leave to assure them he stands conspicuous, not only amongst, but beyond the pale of his own profession. Although not myself a member of that profession, as an amateur I have been a pretty close observer of their proceedings for many years, and am not unacquainted with the standing and reputation, professional and otherwise, of its various members. I do not, then, hesitate to affirm that such a man as Salaman, in one half hour of mere social intercourse (say nothing of his professional achievements) has done more to elevate the art of music, and to confer honour on its professors, than a host of Andersons, Ayrtons, Jewsons, Cusins, and their like, are capable of doing by their combined powers throughout their united lives. But a word or two about the "Treasurer." From all that I have learnt amongst musical men for some time past, it would seem that this gentleman is the life-spring, so to speak, the moving spirit, the great controlling mind of the Philharmonic Society, as it has for a very long period existed. Indeed, so great is the influence of Mr. Anderson with the board of so-called directors, that he is able to rule, even with a strong hand, the underlings who seem to form the majority of what should be the governing body. Twice have they voted him a piece of plate. But lately, at the close of a disastrous season, when the profits amounted but to the small sum of £55, instead of applying that sum to the encouragement of the art, instead of making an effort to redeem the society from its sunken condition, by offering, let us suppose, a premium for a new work, or by some act worthy of the past glories of the society, £50 out of the £55 were voted, for a piece of plate (the second gift of the kind within a few years) to the Treasurer! Some one or two manly voices stood out against such a gross misappropriation of a public fund, but opposition was futile, and the "Treasurer" received his plate. Now, the first marvel is, how such a musician as Mr. Anderson ever came to be elected as a member of the Philharmonic Society at all. Secondly, how a body of such pretensions as this once famous Society could ever have thought of placing him in the high position of a director. Who—I beg to inquire—who is Mr. Anderson? What has he done to entitle him to this position amongst a society of artists? What are his works as a musician? Where are his compositions? I must confess myself, in common with the great British public, in utter ignorance on these questions. It may be, perhaps, that a self-denying modesty has induced him to keep from the public eye and ear the productions of his genius. Once, at least, I am aware, he has appeared in print. He is the author of an ungrammatical pamphlet which was circulated by him some time since in his controversy with Mr. E. Chipp. As an instrumentalist, what is he? What is his reputation? A sedulous inquiry has served to assure me of the fact that he was at one time a "Ripieno" violin in the Philharmonic orchestra, and that he has been accustomed to exhibit his powers in a like capacity in other orchestras. His qualifications as a director, I understand, are, that he is a "good man at accounts," great in small matters of

finance, and has the power of conferring engagements in Her Majesty's private band, of which he is the master. And this is the sort of character whom the Philharmonic Society cherishes as its most favoured of directors, upon whom it heaps its favours, and who, by a sort of tacit compact, has become its dictator and elector-general! No wonder that such men as Costa, Pauer, and others should, by their retirement, have sought refuge from the mortification which a connection with such a body must inevitably entail. No wonder that such a society seeks not the lustre of such names as Balfe, John Barnett, Wallace, Dr. Rimbauld, and others of this class. But is such a state of things to continue? Is a society with a fund of £3,000 at their disposal to be suffered to trade upon the capital of a past fame, with the certainty of dissolution at no distant time, when that fund will become (I believe according to the constitution of the society) divisible among its then members? Is this the reason for excluding new members, and reducing the number from time to time to the lowest possible figure? Surely among the older and respectable members there are men alive to the honour of the art, men who must feel the discredit in which the profession at large is involved. As one they should rise up whilst they have the power, and denounce, by their acts, a state of things so derogatory. Let them but call to mind what the Philharmonic Society once was, and consider what it has become. Let them but remember for a moment the great names to which it owed its birth—the illustrious men with whom, in bygone days, they were accustomed to labour side by side in the interest of their art, until their long-sustained efforts served to place the Society on a footing of renown. Let them seek to restore its once proud character. The names of Horsley, Sir George Smart, Griffin, Neate, Potter, Walmisley, and others I might mention, cannot have lost the influence which has so long secured the homage of the entire musical world. There are men yet remaining in the Society—younger men with the energies of less advanced lives—Goss, Bennett, Blagrove, Lucas, Holmes, Sainton, Griesbach, Chatterton, and others, true artists and men of honour, who would carry out with them the work of regenerating the now fallen Society. Let them unite and hurl from places of power and of trust the accountants and petty teachers, the ripieno fiddlers, and mere traders in their art. Public sympathy they may rest assured will be with them, and will stand by them in a cause in which the public, no less than the profession, is interested and concerned. The reputation of every man among them is at stake until this shall have been done. Then, and not till then, can the profession of music in this country lay claim to respect as one of the noblest and most elevating among the professions of the arts.—I remain, Mr. Editor, your most obedient servant,

ONE WHO APPRECIATES THE CHASTE AND NOBLE ART OF MUSIC.

BATH.—At the last vocal concert of the season, the attendance was numerous. The vocalists were Mrs. Haynes, Mrs. Paget, Mr. Wilbye Cooper, and Mr. Lawler. The first part consisted of a selection from Mendelssohn's *St. Paul*. The second was devoted to parts of Rossini's *Stabat Mater*. We were glad to see again amongst us Mrs. Paget, whose singing at the concerts last season was so highly appreciated. We understand this lady has been lately completing her studies under Mr. Frank Mori, and it was remarked by many that her voice had improved in quality. We have rarely heard the "*Fac ut portem*" better rendered. Mrs. Paget is rising in the profession, and we doubt not will take a high rank. The "*Quando Corpus*" (quartett) was sung by Mrs. Haynes, Mrs. Paget, Mr. Cooper, and Mr. Lawler, and the "*Cujus animam*," by Mr. Cooper, and encored. The same compliment was awarded to Mr. Lawler in "*Pro peccatis*." The whole finished with the quartett, "*Sancta Mater*."

PARIS.—Mlle. De Staudach's Concert, in Erard's Rooms, was fashionably attended. She played a sonata by Scarlatti, and some compositions by Chopin, Schumann, Liszt, and Heller. M. Reichardt was the vocalist. He sung Beethoven's "*Adelaide*," a romance by Donizetti, and Blumenthal's "*Chemin de Paradis*." The Parisian press are prodigal in their eulogiums on the singing of M. Reichardt.

THE MORAL THEORY OF MUSIC.

BY JOSEPH GODDARD.

(Continued from page 165.)

WHEN music assumes the form of "song," we regard it in its aspect of melody, yet harmony, phrase, and rhythm are still moving and glowing in the back ground. When it steals devotionally upon us in its effect of the "organ voluntary," we mark it in its aspect of harmony; nevertheless, melody, phrase, and rhythm, though receding from the mind in its solemn conception, still at times betray themselves, faintly and fitfully, like the ever quenchless hopes from the great human heart, breaking into the Divine repose of futurity. When music starts upon us in its inspiring effect of the "March," our senses echo to its exemplification of rhythm. And when it exalts us, rolling by, wrapt in the grandeur of the dramatic or descriptive chorus, our imagination swells with the sublime impressions of phrase.

I now proceed in my previously announced intention of tracing these minor principles, melody, harmony, phrase and rhythm, from beyond their union in music,—from their extraneous and partial indications in human speech, back again to the source whence they are so potently emitted.

In regarding the distinction between the sounds of the emotional part of human speech and those of music,—in exploring the connexion between language and song, we find that when the intervals between these sounds of human speech are more exactly defined, and the sounds themselves thus rendered more positive, that such sounds will become musical sounds, suggesting and betraying that remarkable and infinite system of music to which they belong.

When we observe the aspect of physical nature with the view of discovering those general principles pervading it that render it agreeable and beautiful to man—that form the element of affinity between him and it, we perceive this moral element to be partly produced through the effects of Nature's infinite arrangements of colour, and partly through those of her endless varieties of proportion and physical coincidence. Thus, in admiring a flower, the emotion of admiration is partly produced by the effect of the tints and shades in its colour, and partly by the arrangement of its proportions, the unity, though originality of its design, and the almost exact coincidence of one leaf, petal, or part, with the others.

It will also be observed that in all objects of this nature, these two principles mutually enhance each other—that although they are different in character, they never exist apart and solitary—that, in fact, where one is, its effect must be enhanced by the presence of the other. Now the relationship of these two principles in their effect upon the mind through the medium of the eye, is similar to the relationship of "Tone" (by which term I mean to express the principles of "melody" and "harmony") and "Phrase" in their effect upon the mind through the medium of the ear. "Phrase," in its action on the ear, conveying the grand outlines of the musical idea, even as "Form," in its action on the eye, conveys the grand outlines of the artistic idea. And "Tone," imparting a soul and perfection to the bold blank space that constitutes "Phrase," even as "colour" imparts the same to the unrelieved surface enclosed by the outlines of "form."

Having, a few paragraphs back, endeavoured to reveal the connection and distinction between the sounds in human speech and those in music, I now proceed to trace the evidences of "Phrase" from its faint indications in human speech to its forcible and overpowering effects in Music.

In human speech, especially in its higher efforts, we first perceive indications of "Phrase" in that tendency that the orator betrays to *balance* the different portions of a sentence. Thus in the delivery of some important sentiment or impressive truth, we first detect a distant evidence of the "Phrase" of music, in that tendency that we see prevailed in the constructor, to render the spaces that occur between such pauses as the sentence may contain, and also to render those points in the sentence where occurs the effect of emphasis—to bear a peculiar relationship to each other; so that the ear, in receiving the whole impression of the sentence, may become conscious of an

effect of emphasis or pause in one part, being peculiarly related, and dependent for due meaning, to a sympathetic effect of emphasis and pause occurring in another part of the sentence.

This principle of Phrase is the conveying a meaning to the mind by means of the more or less forcible impressions produced on the ear by any species of sound, being reduced to a certain arrangement.

For example, the ear of a listener in receiving the successive impressions imparted by the speaker must become conscious of some of these impressions being more forcible and intense than others.

Now the principle of Phrase is the arranging of these more prominent impressions, with regard to each other, and to all the minor ones the sentence conveys, in such a manner, so as to produce some peculiar effect within the mind of the listener.

Proceeding further to that form of language in the construction of which the principle of Phrase is more fully developed, and which is allowed to possess the property of expressing human sentiments with peculiar force and fervency—namely, Poetry; we find this principle existing in a more compound and elaborate form, and arrive at the perception of the first important peculiarity in its nature.

For we now become conscious of the impressions produced upon the ear by the effect of emphasis and pause succeeding each other more rapidly, regularly, but more *softly*,—resulting in the creation of a clear and continued "rhythm," whilst the ear becomes at the same time sensible of the broader outlines of Phrase. Even as, whilst we trace the systematic and minute divisions with which the edges of a leaf are bordered, the eye is at the same time conscious of the two or three larger sections it likewise contains.

Now the effect of "Rhythm" in poetry is identical with the effect of "Time" in music; but the peculiar relationship of Rhythm and Phrase in poetry, compared to the relationship of these principles as exemplified in music, involves many distinctions.

In the first place, it will be observed that, in poetry, to each individual accent and fall in the Rhythm, is exactly fitted a syllable of speech: so that the abstract effect produced upon the ear by a succession of syllables, is identical with the effect produced by a succession of accents and falls. Whereas, in music, the abstract effect upon the ear of the successive accents and falls in the "Time" may be either expressed or understood, whilst, at the same time, other effects may be produced whose impressions upon the ear are *not identical* with the successive impressions of the "Time," although they are governed by them. For it will be observed that whereas in poetry the smallest and largest effect of accent and fall, is the regular accent and fall of the established time; in music the impressions produced upon the ear by each accent and fall of the time, may be either subdivided into many smaller and more rapid impressions, or connected and sustained into various larger and more staid ones.

In the second place it will be observed, that whereas in the construction of poetry whatever may be the length or shape of one phrase, it must be immediately succeeded by another. A succeeding phrase must be commenced upon the very next accent or fall to that on which the previous one terminated, or else the idea of the established rhythm will either be interrupted or overthrown. Whilst in Music, a succeeding phrase may be commenced upon the next subdivision of the regular accent and fall; or the established Time may be permitted to silently yet markedly proceed at the end of one phrase before another had begun, thus bringing in the eloquence of *Silence* to throw additional meaning upon the past phrase, and to impart the same to the succeeding one. Thus allowing the impression produced by the last phrase to *expand* in this silence of the mind, whilst through the idea of the "Time" being unremittedly impressed, the appropriate *enthusiasm* of the breast is still sustained.

Thus the superior development attained by this principle of "Phrase" in Music, compared to that attained by it in Poetry, consists in its infinitely greater variety of "Form" (owing to the freedom it here possesses to both commence and terminate upon any minute subdivision of the established accent and fall, instead of in its beginning or ending, having to include one whole accent and fall). Its variety of "Character," that it may assume;

when its Form is decided (owing to its power of rendering the abstract impression upon the ear produced by the whole Phrase *otherwise than identical* with the abstract impression of the collective regular accents and falls it contains—these latter being merely understood or subordinately expressed from one end of the Phrase to the other, whilst at the same time, from the enclosed space, other impressions may be produced, either more sustained or more minute than those of the established accent and fall). And in its greater Force, Clearness, and Relief of impression, whilst at the same time it is perfectly obedient to the government of the established Rhythm, the impressions of which upon the ear are never for a moment interrupted when the boundaries for the Phrase are defined in the strongest manner; whereas in Poetry the impressions upon the ear, wrought by the established Time, are always interrupted and displaced wherever the boundaries of a Phrase are more than just perceptibly impressed. (This distinction between the Phrase of Music and those of Poetry being owing to the fact that the Musical Phrase is unrestricted by the necessity that characterises the Poetical one, of immediately succeeding and preceding other Phrases: but on the other hand it is free to commence or end at any distance from them, the eloquence of the intermediate spaces being sustained by "Silence," by the expanded impression in the mind of the past phrase, whose meaning is more apparent as its effect is more comprehensive through being contemplated at this distance, and by the unwaning enthusiasm of the breast, still kept kindled by the unremitting impressions of the time. But, if on the other hand, the effect upon the listener is to be wrought by Phrases immediately succeeding one another, then the liberty that the Musical Phrase possesses to commence upon any subdivision of the regular accents and fall, enables the Phrases of Music to succeed each other, even more immediately, as it also enables them to follow one another more deliberately and in a more isolated manner, than can those of poetry.)

In pursuing the distinctions here advanced between the "Phrase" of Poetry and that of Music, it must be particularly borne in mind that in both cases, the impressions produced upon the ear by the principle of Phrase are considered only as *abstract impressions*. Thus the impressions mentioned as being wrought by the "Phrase" of the Poetry, are in the above remarks, supposed to be followed no further than to their first shock of sound upon the ear, and not to their subsequent development into words, and thence to meanings within the mind. And in like manner the impressions mentioned as being produced by the "phrase" of music, and, in the above considerations, supposed to be followed no further than to their first shock upon the ear, of vague, dead sound, and not to their simultaneous resolution into the intelligible notes of music.

For it is only by considering the effect of phrase in poetry and music as abstracted from the words in one case, and from the musical sounds in the other, that we are enabled to perceive clearly the unbroken continuation of this principle throughout both arts, and also the exact point, where, in the onward progress of the principle of phrase, the art of poetry ends and that of music commences.

In tracing, then, the progress of this principle, we find that after it has assumed a compound condition, as in poetry—that is, when we find one series of impressions upon the ear, reduced into the continued and regular effect of rhythm, and at the same time another broader series of impressions, regulated by the previous series, adjusted into the less regular but wider, and still consistent effect of "Phrase"—that after it has attained this condition: or directly the impressions of the established accent and fall of the Rhythm become subdivided into smaller and rapider impressions, or sustained into longer and more majestic ones; or again, directly the wider series of impressions become *isolated* in their relationship with each other, whilst at the same time the smaller series of impressions continue unremittingly throughout: that directly this principle of "Phrase" becomes developed into any of these phases, it demands—through the primary hidden principles of its existence—through the laws of Nature—and for the due sustinment of that effect of consistency and intelligibility that Nature enjoins all things

to assume, in whatever phase of their existence;—for these reasons it here demands the conjunctive presence of musical sound.

(To be continued.)

BISCHOFF'S BIOGRAPHY OF MARSCHNER.

To the Editor of the Musical World.

Cologne, the 16th March, 1857.

SIR,—In No. 8 (Feb. 21), page 117 of the *Musical World*, you have added to my Biography of H. Marschner a note, which, though referring *only* to the erroneous substitution of the name of Covent Garden Theatre for that of the Adelphi, a very pardonable mistake on the part of a foreigner, throws a suspicion upon the truth and accuracy of the *entire* biography! This is rather too much, and, consequently, I expect that you will publish this letter in your valuable journal.

The facts of the case are as follows:—

After the great success of *Der Vampyr* in London, at the beginning of 1828, Marschner was commissioned, in the November of the same year, by a Mr. Hawes, manager of the Adelphi Theatre (where, also, *Der Vampyr* had been given with the celebrated tenor Braham), to write an opera in London for his theatre. The conditions were: "1. Marschner was to be in London by the beginning of March, 1829; 2. Journey and residence free of expense; honorary, £600; 3. The opera to be composed in London to a book by Planché, and not to be represented at any other theatre before the end of 1829; 4. In 1830, the work was to belong to the composer, who might do with it as he should think fit; 5. Marschner himself was to direct the first 12—20 performances, in return for which, he was to receive on each occasion ten pounds sterling."

The contract was signed. In the beginning of February, 1829, Marschner's daughter Malvina died. On this, Marschner wrote asking the permission of Mr. Hawes to postpone the date of his arrival in London a week or a fortnight. A few days after dispatching his request, he received a letter from Mr. Hawes; in which the latter announced—

"the burning of the theatre, and destruction of the library and wardrobe, and the impossibility of fulfilling for the present the engagements he had entered into."

Marschner never heard anything afterwards from Mr. Hawes. On the strength of this evidence I was bound to regard the *burning of the theatre* as an historical fact, and merely made a mistake in the name, for that there was no fire at the Adelphi either, in the year 1829, and that the only fire which took place was in Mr. Hawes' purse, is something which I could not and even now cannot, out of respect to the character of an English gentleman, believe.

May I beg you to translate into English what I have said, so that it may be as intelligible to your readers as the note in No. 8?

With respect,

PROFESSOR L. BISCHOFF,

Editor of the *Niederrheinische Musikzeitung*.

[For Adelphi read Lyceum—and the matter is clear. Nevertheless *Der Vampyr* had not so great a success as our learned correspondent appears to think; and was never, we believe, performed at any London theatre except the Lyceum, or "English Opera," as it was then called.—Ed. M. W.]

STOCKTON.—It is intended to place a new organ in the parish church. The one now in use is 100 years old, and in want of several stops and improvements to render the instrument efficient for church service. The new organ will cost upwards of £400; and £225 has already been subscribed.

HUDDERSFIELD.—The quarterly concert of the Huddersfield Choral Society was well attended. The oratorio was *Samson*; Mrs. Sunderland, Miss Hirst, Miss Crossland, Messrs. Netherwood, Hirst, Garner and Varley were the vocalists. Mr. Battie conducted.

HENRI HERZ'S CONCERT IN PARIS.

(From *la Revue et Gazette Musicale*.)

I EXPERIENCE a certain degree of embarrassment and fear at undertaking, accidentally, to give an account, in the *Gazette Musicale*, of the concert which took place last Wednesday.

It is most certainly no easy task to discuss musical matters now-a-days, when criticism is scarcely aught else than complaisant and common place admiration, supposing, indeed, that it is not culpable sycophancy. I wish to compliment, most sincerely and heartily, the talented artists who co-operated in the success of the remarkable evening to which I refer, and yet I am fearful lest I may appear cold in their eyes, so difficult, not to say impossible, has sensible, moderate, and, consequently, sincere, appreciation been rendered, for some time past, by a style always laudatory, and laudatory to excess. The words: "Enthusiasm," "ecstasy," "vertigo," are those usually employed in the notice of a concert or a lyrical performance. Every one wishes and is able to lay claim to them, and matters have reached such a pitch that moderate praise constitutes almost an insult in the midst of this logomachy of admiration.

But the case is much worse if, in the midst of the extravagant praise in which you consider yourself bound to indulge for the benefit of every artist, you have the audacity to subject his talent to analysis, and to hazard a critical observation or two. You are looked upon as a writer filled with gall, and even the Public think you caustic.

I ask, therefore, beforehand, MM. Herz, Badioli, Hermann, and Mad. Viardot to forgive me for the compliments, unfortunately reasonable, because merited, which I have to offer them, and I beg my readers not to be too much surprised when I tell them—an uncommon thing—that the rooms did not give way under the applause, which nevertheless was often unanimous, of the audience.

The name of Henri Herz marks one of the most brilliant periods of the pianoforte school. It takes its place, as the most graceful and delicate expression of the art, side by side with the names of Hummel, Kalkbrenner, and Moscheles. As far as execution is concerned, it is impossible for any one to approach nearer to perfection, and for certain mechanical points, such as elegant touches and rapid scales, Henri Herz is inimitable. His playing is so neat as to make pianists in general despair; its gracefulness is perfect, and its finish irreproachable. On the other hand, no one, assuredly, sings better on the instrument, with a more just expression, or a tone of finer quality. I fear that my assertion will be considered improbable (and yet nothing can be more true), namely, that Herz has lately made sensible progress. He now possesses force and breadth, in contradistinction to the charm, lightness and neatness he always had, and I really do not know what more is wanted to render his execution perfect. Those who have not heard this great artist recently can form but an incomplete idea of his talent as an executant. He really electrified the elegant crowd who had thronged to hear him, and he was actually called on three times after performing the *fantasia* on the *Fille du Régiment*.

Henri Herz is no less remarkable as a composer, and his productions, so charming, so ingenious and so pure, are, both with respect to harmony and melodic form, on a level with his execution.

Nothing could be better written, more delicate, or more charming, than the concerto he played with an orchestral accompaniment. Side by side with the pianoforte part, the orchestration is treated in a consummate and masterly style; the pleasing touches of the solo instrument escape like sonorous gerbs from the midst of the coloured harmonies which sustain without ever obscuring it. In justice, we ought to mention all the *moreaux* of this fine work, but we shall limit ourselves to specifying the *andante*, which is enchanting from beginning to end.

After this serious and long-winded piece, the *fantasia* on *La Favorita* struck us as one of the master's most agreeable compositions. Barely has he been so well inspired as by Donizetti's delicious melodies, and we must say that the execution was on a level with the inspiration; it left nothing to be desired.

The *bénéficiaire* terminated the proceedings, which might be entitled a "piano festival," by performing, for the first time in public, *Le Chant du Pèlerin* and a *Galop brillant*, the effect of which is irresistible.

In the development of the principal motive of the galop, a fugued opening put the classicists in a good humour, and they applauded the more warmly the *stretta* which concludes this characteristic and spirited piece.

It would be unjust of us to pass over in silence the excellent piano on which the *bénéficiaire* performed, and which came out of Herz's workshops.

Badioli, the excellent bass, was personally known to us. We had applauded him at New York, and were happy to meet him again in Paris.

Hermann, the popular violinist, deserved, as he always does, the frequent applause which greeted his *fantasia* on *La Son-nambula*, and some droll variations on the air of "Marlborough."

Mad. Viardot, thanks to the dramatic sentiment characterising her splendid musical organisation, succeeded in making the audience hear out an air or rather recitative by Lulli—a composition true as declamatory expression, but monotonous and without a single melodic charm.

On the other hand, however, Mad. Viardot produced a great effect in two of Chopin's mazurkas, arranged for the voice with Spanish words.

Bottesini was at the concert; unluckily he came without his double bass, and contented himself with merely conducting the orchestra, which performed its task perfectly.

OSCAR COMETTANT.

FRANZ LISZT.*

LEIPSIK, 3rd March.—On Thursday was Liszt the hero of the day, and to-morrow he will be so again. We shall see Wagner's *Tannhäuser* brought upon the stage under his direction; the Weimar singers Milde, Wife, and Caspary, as well as the harp-virtuosa, Mad. Pahl, are at his orders. The performances are for the benefit of the operatic stage-manager, Behr.

Liszt was made much of, on Thursday; he was received with bravos and welcomed with sturdy applause. His two symphonies are the essence of the whole matter. Both were listened to with approbation by the audience. The "Préludes" must be pronounced as indisputably the most successful; *Mazeppa* was but faintly applauded. After hearing both of these much-talked-of works with our own ears, we, also, are cured of the erroneous idea that they are something special, something we never heard before, something immense. They may be listened to very well with other things. Berlioz has made my head ache much more. People, however, must not allow themselves to be persuaded that they are music with any claims to importance, or destined to enjoy a great future. We have discovered one important peculiarity about them, it is true. But Dr. Franz Liszt will not be exactly proud of it. We mean the great poverty of ideas, and the want of melody and harmony distinguishing them.

In addition to this poverty of ideas and monotony of form, the No. 1, or E flat major concerto, for the pianoforte, played, and in a most masterly manner, by Hans von Bülow, is most unrefreshing. As the artist was honoured with too much applause, there were some very audible hissing, to mark the worthlessness of the composition. The barytone Milde sang a very pleasing romance by Liszt, which pleased ourselves and the public very well. So much for Liszt. Milde and his wife sang also a duet out of the *Holländer*; they sang it magnificently, and were rewarded accordingly with hearty applause. Wagner's music reminds us of Weber, Meyerbeer, Marschner, and *Tannhäuser*, which was born at a later period. The first part, under Rietz, introduced us, unfortunately, to a not very valuable posthumous work of R. Schumann, a "Singspiel Overture," to a poem in the style of *Hermann und Dorothea*. It was nearly damned. Mad. von Milde rehabilitated Schumann by singing the prayer of "Genoveva" with great feeling and artistic finish. The violinist

* From the *Neue Wiener Musikzeitung*.]

Grün from Pesth, played, it is true, only the *rondo* and *adagio* by Vieuxtemps (!) but with such a tone and such neatness that he was applauded and forgiven. He had kept the whole audience waiting for his appearance a full quarter of an hour.

RAIMUND.

PLYMOUTH.—(From our own Correspondent.)—It is rarely that Mr. Newcombe, the liberal director of our Theatre Royal, has hit the fancy of his patrons to such an extent as in getting up *Rob Roy*. In the first place, the scenery by Mr. J. M. Roberts is one of the most successful efforts of that clever artist, upon whom it reflects the greatest credit; then the costumes are new and appropriate, and the "properties" on the most complete and effective scale. Cows, sheep, and horses are introduced into the first scene of the first act. Mr. Swinbourne played the character of the Outlaw better than anyone I have seen excepting Macready. Mrs. Boyce's Helen was excellent. Her scene with the Bailie, well played by Mr. Smythson, was admirable, and both Mr. Swinbourne and herself elicited frequent and well merited applause. The Dougal of Mr. Harry Pearson was humorous, and his dancing characteristic. Mr. Newcombe himself undertook the part of Captain Thornton, which is often filled by the walking gentleman of the theatre. Mr. Branson was a very good Rashleigh Osbaldistone, and Mr. Salvie sung with much taste the songs allotted to Francis. The entire performance indeed was admirable. The dancing was well arranged, and a Highland Fling was executed with much spirit by Mdlle. Deulin. The piece has been repeated several times to crowded houses. *Macbeth*, with all the music, is in rehearsal; and on the 23rd, Madame Lucy Escott appears, for the first time, at the Plymouth theatre. Mr. Walter Gordon, the intelligent and popular comedian of the Theatre Royal, Drury Lane, is engaged by Mr. Newcombe to perform at the Theatre Royal, Plymouth, after the closing of the former establishment.

MYDDLETON HALL.—(From a Correspondent.)—The North-easterns were much gratified by a concert of pitch given at the above locality on Wednesday evening last, by Mdlle. Renée Holbut, a lady of talent. The names of the vocalists were legion: ditto the instrumentalists. Everything was encoored—at least while I remained—and the end of the first part augured that the performance would extend to the small hours. The fair *beneficitaire* (Oh! for an English synonyme!) played with Mr. J. March, a fiddle of good sinews, Osborne and De Beriot's concertante for viola and piano, and achieved an uproarious success. I was most anxious to hear the lady's solo—Mendelssohn's *Andante e Rondo Capriccioso* put down for the middle of the second part, but I had not the heart to wait until 3 o'clock, a.m., the hour at which it was probable—judging from the length of time occupied by the first—the wish'd-for event would take place. Among the vocalists were Mr. and Mrs. Weiss, Mr. George Tedder, Mdlle. Emily Mills, Miss Haynes, Miss Lizzy Harris, etc. Of the solo instrumentalists, most deserving of note was M. Leopold Silberberg, a fiddler of caste in Islington. The Hall was crowded with an excited and attentive audience, who appeared to estimate music, as Frenchmen bread, by the yard.

ROYAL PRINCESS'S THEATRE.—Under the management of Mr. Charles Kean.—Monday, March 23rd, and during the week, will be presented Shakspeare's Tragedy of KING RICHARD THE SECOND. King Richard the Second, by Mr. C. Kean; Queen, by Mrs. C. Kean. Preceded by MUSIC HATH CHARMS.

THEATRE ROYAL, SADLER'S WELLS.—On Monday, March 23rd, THE LOVE CHASE, and THE BEGGAR'S OPERA. In the course of the week THE HONEYMOON, LOVE IN A VILLAGE, and GUY MANNERING, will be produced. Principal characters, Miss Rosina Pennell and Mr. Dona'd King. Commence at 7.

ROYAL SURREY THEATRE.—Lessees, Messrs. Shepherd and Creswick.—On Monday, March 23rd, and during the week, the drama of FRAUD AND ITS VICTIMS. Captain Seaborne and Alfred Seaborne Mr. Creswick; Tom Trumper, Mr. Shepherd. To conclude with THE COLLEGE FRIENDS. Commence at 7.

ASTLEY'S ROYAL AMPHITHEATRE.—Lessee and Manager, Mr. W. Cooke.—First week of KING HENRY THE FOURTH.—Monday, March 23rd, and following evenings. Shakspeare's play of KING HENRY THE FOURTH, Part 1st, with novel, effective, and appropriate equestrian illustrations, invented by Mr. W. Cooke. Hotspur, Mr. James Holloway. Also a number of Gymnastic and other amusing entertainments. Concluding with a brilliant display of Equestrian Skill and Science, by first-rate artists, in the SCENES in the CIRCUS. Commence at Seven o'clock.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering from a severe mental disease, on which has disabled him from pursuing his professional avocations.

Sims Reeves, Esq.	5	0	0	Jules Benedict, Esq.	1	0	0
Thomas Chappell, Esq.	2	2	0	Captain Kelso	1	1	0
W. H. Holmes, Esq.	0	10	0	Signor Parivici	1	0	0
Boosey and Sons	2	0	0	Andrews, Esq.	0	5	0
Brinsley Richards, Esq.	1	1	0	Langton Williams, Esq.	1	1	0
F. Weber, Esq.	1	0	0	Marian	0	0	0
Sir George Smart	1	0	0	Anonymous	0	5	0
Dr. Buck (Norwich)	1	1	0	Alfred Mellon, Esq.	1	1	0
G. Boasé, Esq.	1	0	0	G. O. Hodges, Esq.	2	2	0
John Ella, Esq.	0	10	0	W. H. Payne, Esq.	0	10	0
Mr. Saunders	0	5	0	Messrs. Kirland and Jardine	0	10	0
Miss Arabella Goddard	1	1	0	A. Cruttenden, Esq.	0	5	0
Henry Simms, Esq.	1	1	0	Wilkes, Esq., Merthyr Tydvil	0	5	0
G. A. Macfarren, Esq.	2	0	0	Frank Mori, Esq.	1	1	0
Addison, Hollier, and Lucas	2	2	0	M. Jullien	3	3	0
Baynam, Esq.	0	10	0	J. W. Davison, Esq.	2	2	0
S. W. Waley, Esq.	0	5	0	W. D. Davison, Esq.	1	1	0
F. Blake, Esq.	1	1	0	M. W. Balle, Esq.	1	1	0
John Boosey	2	0	0	Doctor Beecher (Edinburgh)	1	1	0
W. Sterndale Bennett, Esq.	1	1	0	T. M. Mudie, Esq. (Edinburgh)	1	1	0
W. Dorrell, Esq.	1	1	0	Madame Enderasohn	1	1	0
A. Friend	0	10	0				

It is requested that post-office orders be made payable to either of the under-mentioned houses, who have undertaken to receive subscriptions:
ADDISON, HOLLIER, & LUCAS, 210, Regent-street.
BOOSEY & SONS, 28, Holles-street.

PROGRAMME OF MISS ARABELLA GODDARD'S

FIRST SOIREE (of the Second Series), on Wednesday evening, March 25.
PART I.
Sonata in B flat, pianoforte and violin, Miss Arabella Goddard and M. Sauton.
Mozart; Song, "Would you win the tender creature" (Acis and Galates), Mr. Miranda—Händel; Song, "O Salutaris," Miss Dalby—Cherubini; Sonata in A, W. Op. 101 (pianoforte solus), Miss Arabella Goddard—Beethoven.

Trio in C minor, No. 2, pianoforte, violin, and violoncello, Miss Arabella Goddard, M. Sauton, and Herr Lidel—Mendelssohn; Song, "L'Emigre Irlandais," Miss Dalby—Liders; Song, "Come into the Garden, Maud," Mr. Miranda—Balle Romance, "Genièvre," and Rondo Piacere, (pianoforte solus), Miss Arabella Goddard—W. Sterndale Bennett. Accompanist—Sig Fossi.

TO CORRESPONDENTS.

BETHOVENIAN.—If our correspondent will forward the MS. to our office, we shall have great pleasure in according to his request.
OPERATICUS.—The question as to whether the Royal Italian Opera performances will take place this season at Drury Lane Theatre or the Lyceum, is still in abeyance. The renters (or rather a small minority of them) are behaving very badly, and to speak in metaphor, cutting their own throats.

THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 21st, 1857.

THE Director of the Musical Union cannot or will not keep himself out of hot water. He is for ever at odds with the press, and invariably comes out from the contest second best—eating humble-pie. He has done this over and over again, with the *Morning Post*, with the *Athenaeum*, and with other papers; and notwithstanding his frequent reverses persists in his erring course whenever occasion offers. It is week he has been again knocking his head against the *P. St.* and as usual with no profit to himself. He has dragged Herr Molique into a battle with the critics, who have been extremely civil to Herr Molique ever since that distinguished musician first arrived in this country, and are naturally surprised to find him arrayed against them as champion for Mr. John Ella in the matter of one of Mr. John Ella's mistakes. The judicious are not more surprised than afflicted to find so estimable a man placed in so false a position.

Mr. Ella's anxiety to make the best of his wares is notorious. He not only disdains to cry "stinking fish," but persists in vociferating "the only salmon in the market." He advertises the qualities of his artists in advance by means of a fly-sheet which is distributed among the audience at the Musical Union, and dignified by the critical and historical

titles of "Analytical Programme" and "Record." We have no wish to find fault with him for this, but may suggest for his consideration, that when Mr. Ella takes great pains to describe and eulogise the talents of those who are about to play at his concerts, he does the work of the reporters themselves, and leaves them at a loss for something to say. This by no means enhances their disposition to look with a favourable eye upon the proceedings they are supposed to have come to criticise. At their wits' end for wherewithal to furnish copy, the shivering Aristarchi are forced to adopt the only means available; and as the director of the Musical Union is very often wrong in his pre-judgments, they naturally take advantage of his tripping. Every one must remember the case of M. Haberbier, some years ago. Mr. Ella labelled this pianist preposterously in his "Analytical," and the critics (driven into a corner) commented severely both on M. Haberbier and his *entrepreneur*. Time showed that in this case, as in every other about which Mr. Ella had exhibited combativeness, the critics were right and Mr. Ella at fault. We need not rummage up other instances, since one has just occurred which is precisely to the point, Mr. Ella having rushed into the lists and thrown down his gauntlet to the critics with even unaccustomed impetuosity.

We allude to the recent *début* of Herr Derffel from Brighton, a pianist of merit (and we have little doubt a composer of merit), but whose performances at the Musical Union on the present occasion did not entirely justify the announcement by which Mr. Ella prepared his patrons for what they were going to hear, and in which he mixed up the names of Herr Ernst, Sig. Piatti, and the Princess Czartoryska. We reproduce it:—

HERR J. DERFFEL.

"This pianist, born in Italy, of German and Italian parents, in his sixteenth year settled at Vienna, where he subsequently became professor of mathematics. The Princess Czartoryska, in a letter addressed to us last season, writes that M. Derffel is 'Un pianiste de premier ordre. Outre son talent d'exécution il compose des choses excessivement intéressantes.' Of the merits of some MS. concerted works by this composer, Ernst, Piatti, and other competent judges, have spoken to us most favourably. The charming *bagatelle* which Herr Derffel has selected to play, of his own composition, is artistically written, and the *Gigue*, by Mozart, not much known in this country, together form a couple of short solos of agreeable contrast.

"With the exception of Liszt, we have heard few pianists more graphically transcribe on the pianoforte the elaborate score of great orchestral works than Herr Derffel. He plays with power and delicacy, and is undeniably an artist of the highest class."

None of the reports that subsequently appeared exactly tallied with this account. Herr Derffel was described as a pianist of respectable talents, by the whole press—with the single exception of *The Morning Chronicle*, which finds everything and everybody, everywhere, admirable. Mr. Ella, exasperated at this unanimous opposition, committed an indiscretion for which he has more than once been mildly reprimanded, challenging the opinion of the critics, in language by no means courteous, and rendered the more objectionable from the fact of its embodying sundry insinuations against the integrity of certain among those gentlemen. Mr. Ella singled out two reporters from the rest (fearing, perhaps, to wage war against the whole confraternity at once), whose reports upon Herr Derffel's performance were respectively as follow:—

No. 1.

"The magnificent trio of Beethoven was the feature of the evening, bringing forward a new pianist—Herr Derffel, from Vienna—about whom great things were expected, more especially since, in his 'Analytical Programme' Mr. Ella, the director, had introduced him to the audience in the following terms:—"

(Here succeeds the label already quoted).

"That Herr Derffel (who, we understand, has 'settled' at Brighton) did not exactly come up to what the above mentioned led many to anticipate was perhaps as much the fault of the Princess Czartoryska as of the Director of the Musical Union. The new pianist's reading and execution of Beethoven's trio were such as entitled him to a very respectable place, and nothing more, among the hosts of German pianists, from Hamburg to Vienna, and from Augsburg to Lubeck, who, to escape the lot which in all probability awaits them in their own country—that of being mingled with the common herd—venture bravely to England, under the settled conviction that, in foggy and unmusical London, their genius, if not precisely understood (how can that be expected?), will be tacitly acknowledged and munificently rewarded. How many of these are cruelly disappointed it is unnecessary to add. We greatly fear that Herr Derffel will have to do in England what countless precursors have done before him—viz.: mingle with that common herd which he would fain have avoided in 'Fatherland.' We have heard the trio in D played just as well by pianist after pianist at the concerts of the Society of British Musicians, and elsewhere. Mozart's *Gigue*—which, Mr. Ella tells us, 'is not much known in this country,' but which, nevertheless, is very well known—was played much in the same average manner as the trio. The *Fantasia Melodique* (why *Fantasia*—or, why *Melodique*?), Herr Derffel's own composition, was also his most finished performance. Neither this, however, nor the trio, made much impression."

No. II.

"Mr. Ella also gives some particulars of the birth, parentage, and education of the new German pianist, Herr Derffel, and quotes the opinions of the Princess Czartoryska, Ernst, and Piatti, upon the gentleman's artistic merits. The princess, in her private correspondence with Mr. Ella, states that Herr Derffel is 'Un pianiste de premier ordre,' that 'Il compose des choses excessivement intéressantes,' whilst Ernst and Piatti agree in lauding some of his MS. concerted works.

"These are charming 'puffs preliminary,' and if Herr Derffel does not spread his sails to the good-blowing breezes, and steer straight for the golden haven which England offers to every foreign musician, be he good, bad, or indifferent, he will be very much to blame. For our own part, we were not much struck by this new pianist's performances, and failed to discover anything in them beyond the average ability to be met with amongst the hundred-and-one conscientious, careful, hard-working pianists of the day, such as most assuredly we need not go out of England to look for.

"Herr Derffel is, in short, what is termed a 'good' player, although deficient in delicacy and sentiment, and troubled with a somewhat heavy hand. We believe he played all the notes in Beethoven's wonderful trio, which is saying a great deal, considering the difficulty of the work; and if the exquisite poetry of the *adagio* escaped him altogether, it doubtless was not his fault. Herr Derffel was much applauded in Mozart's *Gigue* in G, which, according to the programme, is little known in England. (*Parlez moi d'Adam*, M. Ella!) and a composition of his own, called, *Fantasia Melodique*. We prefer, however, to reserve our opinion upon his creative powers until we may have an opportunity of hearing some of those 'excessively interesting' concerted compositions upon which Ernst and Piatti have placed the stamp of their 'approving good.'"

Now really we can find nothing very harsh in either of the above critiques—certainly nothing to justify the language employed by Mr. Ella in his retort. The aim of both is evidently directed not so much against Herr Derffel as against the system of puffing so pertinaciously indulged in by the Director of the Musical Union, and of which all the eloquence of the press has failed to make him comprehend the unwise policy. *The Athenæum* has some remarks very much to the purpose, in its number of March 7:—

"Herr Derffel was introduced by a printed voucher from the Princess Czartoryska as a pianist of the first order. What would Mr. Ella say of a manager who headed his bill on the first night of a new play with 'Warranted excellent by the Author of *The Lady of Lyons*!' In

what does such a testimonial, if written to be printed, differ from the well-remembered advertisement of a *polka* as 'very popular at York!' Herr Derffel is too steady a player to stand in need of any puff preliminary."

However, to get to the end of a not very agreeable task, we have still to cite the answer—or rather answers, for there were two—of Mr. Ella to the reporters of two of the morning papers. The first edition of the "Analytical" contained the following:—

HERR DERFFEL.

"The temper and personality of the critics in the — and — on the above pianist's *début*, the 3rd inst., was in the highest degree offensive to a gentleman of such undoubted talents, both as a musician and player, as Herr Derffel. Molique, present on the occasion, and a stranger to the pianist, authorises us to say, that the playing of Beethoven's trio in D, by Herr Derffel, was *very fine*, and in some particulars, the *finest* he ever heard. The opinion of such a profound and *disinterested* critic will have due weight."

(Does not Mr. Ella, who writes so many critiques himself, know the difference between a *critique* and a critic?) The second issue discovered a new paragraph—Herr Molique, as we are informed, upon good authority, having protested against the publication of the first. Mr. Ella, however, is not a man to be at a stand-still for sentences of vituperation; and the second paragraph, as will be seen, though in a great measure robbed of the weight which the name of Herr Molique would have afforded to the first, contained some fresh matter which, though a mythos to the many, was perfectly understood by those for whose edification the amiable Director intended it:—

HERR DERFFEL.

"The temper and personality of the critics in the — and — on the above pianist's *début*, the 3rd inst., were in the highest degree offensive to a gentleman of such undoubted talents, both as a musician and player, as Herr Derffel. Molique, and other musicians, totally dissent from the harsh verdict of the above critics. Let us suppose the idol pianist of these gentlemen treated by Herr Derffel's citizens after their own fashion in the following strain:—"This English pianiste, from the nation of shopkeepers, one of the herd of foreigners who seek to establish a continental fame in this imperial city, will find among our resident professors in Vienna five hundred of equal talent." No such language ever greeted English talent abroad, and we protest against rudeness towards a stranger in England. We only claim for Herr Derffel fair play, such as Mdlle. Clauss obtained from the same quarter at her *second début*, 1853. Notices in the *Daily* and *Illustrated News*, *Herald*, and the *Press*, more or less critical, were dictated in a fairer spirit. We trust that we may not be provoked to revert again to this subject."

The mysterious allusion to Mrs. A—n will not escape the notice of our readers, who will smile at the notion of there being 500 such players as the mother of English pianists in Vienna, or indeed in any European capital, however crammed with *virtuosi*. As well look for "101" such excutants as Herr Derffel.

And now to conclude, with a few words of sincere advice to Mr. Ella. We are not among his ill-wishers, and never were, whatever he may be disposed to think. We have never withheld due acknowledgment of the good he has effected by the establishment of the Musical Union, which furnishes the higher classes with an entertainment of a more refined and instructive character than they ever had the advantage of enjoying before. On the contrary, as Mr. Ella knows, we have often and strongly insisted upon the fact, and intend to continue in the same course. But we do wish one thing—which is this:—if Mr. Ella is resolved to continue criticising his own performers and forestal reporters in their especial duties, let him, at least, give others the credit of being as sincere as he professes to be—and, we have no doubt, is—himself. A moment's thought must lead him to admit that *no one* has so direct an interest in the affairs of the Musical Union as John

Ella, the director and speculator. His speculation, it is true, is an honorable one; but in establishing himself critic of its proceedings he bestows the office precisely upon the individual least likely to be "*disinterested*." A little reflection, too, we feel confident, must tend to make him regret certain expressions (unnecessary to particularise) which disfigure the two paragraphs we have quoted from the "Analytical Programme," and which convey insinuations that no gentleman, unless prepared to accept the last consequences, should ever venture to direct against another. Possibly Mr. Ella, while hastily writing, was not perfectly conscious of the entire signification of the passages to which we make allusion, or of that of the threatening sentence which terminates the second paragraph. We give him the benefit of the doubt.

VIALS of wrath are now preparing for all that luckless tribe of translators and adaptors who have for so many years planted French creations upon English boards. The three translations of *Une Femme qui déteste son Mari* have completed the measure of wrong, and the Gallic temper can endure no more. The Reverend Sidney Smith used to observe, that it was impossible to calculate the amount of melted butter that may be poured into a man's coat-pocket without disturbing his equanimity. The *maximum*, however, is reached somehow or other, and the problem that resists calculation is solved by practice.

No words can be too strong for the depredators who have fattened on the Gallic brain, and an especial drop of sublime rage is reserved for "adaptation," which an indignant journalist styles "*cette œuvre de voleurs*." The English don't translate works, for that would be against the treaty; but they *adapt* them. That is to say, they use certain precautions, which often disfigure the work. Our gallant allies, who shout forth this proposition, are not quite right. We do not refer to the assertion that the French original, when altered, is usually altered for the worse, for with that we perfectly agree, but to the declaration that the English pirates do *not* translate. There are overt as well as covert depredators. The Haymarket version of *Une Femme qui déteste son Mari* is translated, not adapted, and, with a little reflection, we could indefinitely extend the list. There has been no attempt to *evade* the treaty, but, as far as theatrical purposes are concerned, it has been deemed a nullity by both nations. By *both* nations we say, emphatically, for if the French dramatists had cared a jot about the matter they would have attempted some prohibitory measures long ago, instead of now rising up on the supposition that a new grievance is inflicted, or an old grievance carried to an unprecedented height. Things are just as they have been ever since the treaty was made, and so far from there being any secret as to the source whence the acting drama of London is derived, the theatrical critic of the *Times* has for years past, on the occasion of any translation or adaptation being produced, stated not only the French title and the name of the French author, but also the Parisian theatre at which it was originally brought out, with the month of production.

The deeply wronged people who are now shouting out "*Aux voleurs*" and "*Piraterie*"—who, with heavy gasps, are expecting the result of the action said to be pending with respect to *Les Pauvres de Paris*—who have just waited on M. Walewski to implore him to interfere diplomatically with the progress of depredation,—were, two years ago, not sufficiently interested in this precious property, to walk to

the Rue Vivienne, and turn over a file of the *Times* at Galignani's. Well remunerated in their own country, they did not think of looking beyond its precincts, save where the original language was employed in the foreign theatre.

The fact is, this "outcry" is, in its origin, not French at all. A few English writers want to trade in French copyrights, and are blowing up a flame, on purpose to create the desired article of traffic. How far their efforts are directed to any general good, we shall discuss on a future occasion.

MR. LUMLEY has returned to town, and is busily girding up his loins for the ensuing campaign.

MADMOISELLE PICCOLOMINI has left Paris for Italy, on a professional *tournee* for a month, after which she will come to London to resume her performances at Her Majesty's Theatre.

MADAME GASSIER has returned to London, covered with laurels acquired in her recent provincial tour with one of the flying parties organised by the intelligent and enterprising *impresario* and *entrepreneur*, Mr. Willert Beale.

M. JULLEN is contemplating a month's tour, with his celebrated orchestra, in the principal towns of Holland.

LISZT.—The *Athenæum* hints at the probability of a visit from this renowned *virtuoso*, Franz Liszt, in the course of the present season. We fear that the news is too good to be true.

LEOPOLD DE MEYER, the "lion-pianist," has arrived in Paris, where he purports remaining some months. A short time previously he performed at the Hague and Brussels, and had the honour of playing before the king of Holland.

WESTMINSTER ABBEY.—There will be a grand choral service in this sacred edifice on the 18th of June, in which the picked members of most of the great provincial choirs will assist.

SIGNOR PIERINI.—This gentleman, to whose promising talent as a barytone singer in Italian Opera we alluded some time since, has made a highly favourable impression in a variety of parts, during a recent tour with the Catherine Hayes company. The Irish papers speak of Signor Pierini in the warmest terms.

CAUTION TO VISITORS AT THE MUSICAL UNION.—Two subscribers having had their pockets picked on the 3rd inst., we caution ladies to wait patiently for their carriages in the lower concert-room, and avoid the chance of being robbed in the crowd at the street door. Extra policemen shall be employed in future.—*Analytical Programme of the Musical Union.*

AMENDE HONORABLE TO M. SAINTON.

(From Mr. Ella's "Record.")

BEFORE we close these introductory remarks, we hope to be pardoned in commenting on the admirable quartet playing on Tuesday, the 3rd inst. For what object M. Sainton's playing was once characterised as *coarse*, we shall not enquire; but we have the satisfaction of recording the opinion of the author of the above "epithet," that his performance in Haydn's and Spohr's Quartet, at the first *soirée*, was "polished, brilliant, and masterly."

[To whom does Mr. Ella allude?—ED. M. W.]

GLASGOW.—On Monday night Miss Helen Faucit re-appeared at the Theatre Royal, after an absence of three years, and was enthusiastically welcomed by a very large and brilliant assemblage.

ALTRINCHAM.—The musical entertainments connected with the Literary Institution here, are progressing more satisfactorily than was at first anticipated. The programme for March 21st embraced, among other things, two piano solos, one by Mr. Charles Bowland (who performed two pieces by Heller), and the other by Miss F. Balshaw, a young lady of promising talent. Mr. Bowland also sung "I'm afloat," Miss Davenport "Over the sea," and Mr. A. Gibbons "Cheer for the Pilots," all of which were redemanded. The room was crowded. In short, this concert was the most successful hitherto given.

MISS ELLEN GLASCOCK.—The "Star of the East" Waltz, by Miss Glascock, of which favourable mention was lately made in *The Musical World*, seems to be becoming quite popular. It has been played at the Haymarket Theatre during the week with invariable success.

HER MAJESTY'S THEATRE.

MR. LUMLEY is earlier in the field this year than he was last by a full moon. The season is announced to open on the 14th proximo. Looking back at past times, however, this is by no means early in the abstract. Time was when the opera enjoyed a long and important ante-Easter season; when artists like Pasta, Donzelli, Malibran, and other great singers, appeared weeks before Lent, and won the greatest laurels of the year before the sun had entered Aries. Now, however, the operatic season appears to go backward yearly, and has settled down into an after-Easter fashion. Is there any ostensible cause for this? Why, in 1828, should Her Majesty's Theatre commence operations in February, and in 1857 not open the campaign until April? Is it that Parliament commences sitting later, and that families do not come to town till after the Easter holidays? We cannot answer this with any certainty, having no recollection at what period of the year 1828 the Lords and Commons assembled. If Parliament met sooner, no doubt the season would commence earlier. Is it that ladies of fashion—upon whose tender sustenance the existence of the opera may be said to depend—are beginning to think that in the regulation of the seasons Nature is at variance with Fashion, and that London existence in May, June, and July, is dearly purchased at the expense of sweet grass, new-mown hay, the song of birds, the odour of flowers, shooting hedge-rows, the caw of rooks, murmuring streamlets, morning walks, rustic prattle, and Dunstable bonnets? We cannot think it. If the London season were to modulate into winter, what would become of the Chiswick *fêtes*, the parties to Greenwich, the rides in Rotten-row, the visits to the Botanical Gardens, the pic-nic meetings, ices at Gunter's, and Maids of Honour at Richmond. Besides, in the dog-days only can the Lords of the Creation in England be said to have leisure to throw away on the fine arts. In autumn shooting, in winter hunting, occupies all their time; but in the rare-spring—when Her Majesty's hounds hold their final meeting in Epping Forest—and in summer they are free to mingle in the festivities and amusements which constitute the season. No doubt the London operatic season is in some degree fettered by and dependent on Paris and St. Petersburg. But into further speculation we cannot at present enter.

The prospectus of Her Majesty's Theatre for the year 1857, just issued—as far as regards externals—appears under an unusually mild aspect. There is not the least attempt at display. The imposing size, the rich satin paper, the enamelled covers, the gilded edges of 1856, are all wanting. A plain and unpretending *brochure* is submitted to the friends and patrons of the establishment. The prospectus, nevertheless, is full of promise, and can hardly fail to satisfy the "*habitués*."

The *soprani* have received a strong re-inforcement. Madame Alboni (*soprano-mezzo-soprano-contralto*) and Mdlle. Piccolomini head the list. Alboni is the most perfect singer in the world, and every body must be enchanted at the idea of again hearing Rossini's music from the lips of such an interpreter. The furor created last season by *Cenerentola* and the *Barbieri* will be renewed; since by all accounts Alboni has been singing more magnificently than ever at the Italiens this season. To Mdlle. Piccolomini Mr. Lumley is deeply indebted, as indeed he has gracefully acknowledged in the Prospectus. She was one of the *mainstays* of the establishment last year, and helped to carry the season triumphantly to its conclusion. Mdlle. Piccolomini will add to her *répertoire* at least two new parts—Zerlina in *Don Giovanni* and Ninetta in *Gazza Ladra*; and thus her admirers will have an opportunity of hearing her in the works of the two greatest masters of vocal music—Mozart and Rossini.

To these established favourites are added, as *prime donne absolute*, Mdlle. Maria Spezia, from the Scala, Milan; Fenice, Venice; San Carlos, Lisbon, &c.; and Mdlle. Angiola Ortolani, from the Scala, Milan; L'Oriente, Madrid; &c. With Mdlle. Spezia's talent the reader of the *Musical World* is already acquainted, through notices from correspondents, and extracts from

continental journals. All reports lead to the conclusion that she is an artist of great gifts and accomplishments. She will make her *début* on the opening night in *La Favorita*. The name of Angiola Ortolani is not familiar to us. We learn that she is of the Persiani school, and excels in the *bravura* style. Mdlle. Ortolani is announced to make her *entrée* in *I Puritani*.

Besides the above, Mdlle. Treneta Ramos, of the Teatro-Regio, Turin, will make her first appearance; while Mesdames Poma, Baillou, Franchi, and Berti, fill up the list of *comprimaries*.

The list of tenors presents novelty, if nothing else. At the head stands Sig. Antonio Giuglini, by all accounts, in his peculiar way, one of the finest of existing Italian singers. He belongs to the Rubini school, and excels in expression. He will make his first appearance in *La Favorita*, on the opening night, and shortly afterwards appear, with Mdlle. Ortolani, in *I Puritani*. The other tenors are Sig. Luigi Bottardi, and Signori Mercuriali and Jacopi, the former from the Carlo Felice, at Genoa; the last two are not strangers. Who is to supply Sig. Calzolari's place, as florid tenor? The absence of his name from the prospectus will disappoint many.

The list of barytones comprises Signors Belletti, Beneventano, Rossi, and Giovanni Corsi. The first three are familiar to us. Signor Corsi has long enjoyed a high reputation in Italy, for a certain line of characters. He plays Ronconi's serious parts, and is famous in Rigoletto, his success in which, at the Paris Italian Opera, fulfilled expectation. The array of basses seems less imposing. The only name of note is that of Signor Filippo Vialletti, about whom Rumour has been busy. The others are Signors Baillou, De Soros, and Gariboldi.

The ballet is particularly attractive. To Mdles. Rosati and Marie Taglioni is added Mdlle. Carolina Pocchini, *première danseuse* of the Kärnthner Thor, Vienna; La Scala, Milan; San Carlos, Naples; Carlo Felice, Genoa, &c. This lady has a great name, and is said to be extremely beautiful. Among the *stelles minores*, Mdles. Teresa Rolla, Luigia Brunetti, Elisa Salvione, Giuseppina Morlacchi, Isabella Karliski, and Carolina Pasquali, will also appear for the first time on the boards of Her Majesty's Theatre. Mdlle. Carolina Pasquali, by the way, appears in emphatic type, and comes from the Imperial theatres of Milan and Vienna. The antecedents of these young ladies are unknown here, and we can therefore offer no opinion about them, *pro or con*. We are pleased to recognise in the ballet department the names of Mdles. Boschetti and Katrine, both of whom were great favourites last year. The gentlemen of the ballet are in stronger force than usual. M. Paul Taglioni heads the list as *maître-de-ballet, en particulière*, with M. Massot and Signor Ronzani as co-masters, and some half dozen other names, all Italian.

Among the general announcements there is one of special interest, which cannot fail to create a sensation among the lovers of good music. *Il Don Giovanni* "will be produced," says the prospectus, "with the perfection of *ensemble* and details necessary to realize the intentions of its great author. All the artists of the establishment will join in aiding the efforts of the director to do honor to the noble work of the Shakspeare of music." We do not doubt Mr. Lumley's energy and good-will; but where is he to find his Don Juan?

In the ballet we are promised *Marco Spada*, the new work of MM. Scribe and Auber, now on the eve of being produced at the Académie Impériale de Musique, at Paris, the principal part to be sustained by Mdlle. Rosati.

There is nothing in the prospectus will be hailed by the subscribers and general public with greater pleasure than the announcement that the orchestra has been reinforced and strengthened. Amongst others, we are informed that Sig. Pezzo, first violoncello of the Scala at Milan, and Sig. Giraltoni, first contrabasso of Pergamo, La Scala, &c., are engaged.

And now, with best wishes for its prosperity, we for the present take leave of Her Majesty's Theatre.

LEEDS.—On Saturday night the 7th inst. the usual people's concert was given in the Leeds Music-hall. The performers were Miss Armstrong, Mr. Delavanti, and Smith's Operatic Brass Band. There was an average attendance, and the entertainment gave satisfaction.

MUSICAL UNION.

THERE was little novelty at the second *séance*, on Tuesday evening, but the concert was none the worse for that. We append the programme:—

Quartet, B flat, Op. 42 (No. 7)	Molique.
Trio, C. minor, Op. 66	Mendelssohn.
Glee—"The Bee"	Elliot.
Sestet, C major, Op. 140. Two violins, two violas, and two violoncellos	Spohr.
Glee—"O bird of eve"	Earl of Mornington.
Notturmo, in F (MS), for violoncello	Piatti.
Madrigal (four voices) "We happy shepherd swains"	Netherclift.
Solos, pianoforte	Heller, Chopin, etc.

Herr Molique's ingenious quartet has been played before at the Musical Union, and everybody was charmed to hear it again. It was executed in a highly finished manner by the composer, in conjunction with Herr Goffrie, Mr. H. Blagrove, and Sig. Piatti. In the *sestet* of Spohr, one of the master's latest and most admirably written, if not most fresh and genial works, and which went equally well, the second viola was held by Mr. R. Blagrove, and the second violoncello by Sig. Paque.

M. Hallé played magnificently in the superb second trio of Mendelssohn, which was the feature of the concert. Rarely has this truly great pianist more highly distinguished himself. In the selections from Heller and Chopin he was not less successful.

Signor Piatti's solo, besides being clever and effective, served to display all his excellencies as a violoncellist to the highest advantage. The vocal music was good in its way, but is, we think, out of the way of these concerts.

The "Analytical Programme" contains the following well-merited panegyric of M. Jullien:—

"Jullien, the favoured child of the muses Euterpe and Terpsichore, honoured the first *soirée* with his presence, and was seen in earnest conversation with Professor Owen! Ominous event! Orpheus moved stones by the charm of his lyre, and who knows but Jullien has learned the secret from Professor Owen, to charm away those monsters of the muddy deep at the Crystal Palace, to assist at the inauguration of a mammoth pot-pourri at the Surrey Zoological Gardens? Seriously, we own to feeling gratified with M. Jullien's visit to our classical temple of art, where, to use his own words, 'on respire l'atmosphère pure de l'art.' His attempts to instil into the minds of the people a taste for classical orchestral music, are most praiseworthy; and to judge from our knowledge of his various musical acquisitions and love of scholastic and refined art, no musician is better qualified to appreciate good music, and more disposed to render justice to the merits of a performer than Jullien. There are musicians, superficially educated, who solicit admissions to the Musical Union for no other purpose, that we can discover, than to institute invidious comparisons between artists of different schools and temperament though of equal merit. Jullien is not of this stamp, and will always be a welcome visitor at the Musical Union."

The italicised passage is mysterious. To what sort of persons does Mr. Ella allude?

ROYAL SURREY GARDENS.

A GRAND concert in aid of the funds of the Early Closing Association was given at the New Music Hall on Thursday evening, under the direction of M. Jullien, and, in spite of the rain, attracted an audience of nearly 7,000 people. The programme was selected with a view to satisfy all classes of the musical public, and we must acknowledge with the most gratifying results. The lover of classic music was conciliated by Mendelssohn's A major symphony for the orchestra, and his G minor concerto for the pianoforte; by Beethoven's *allegro* and storm movement from the Pastoral Symphony—the *presto* from the symphony in A (No. 7)—and Weber's overture to *Euryanthe*. The followers of the romantic school were flattered and pleased by Thalberg's *fantasia* for the pianoforte on *Mossé*, and the selection from *Il Trovatore*; while the multitude were alternately softened and inflamed by certain pungent popularities of the day.

The orchestra, with Mr. Willy as leader, was admirable, and

included all M. Jullien's celebrated soloists, who, by the way, were heard to perfection in the *Trovatore* selection. Mendelssohn's Symphony was played very finely, listened to, throughout, with the utmost attention, and received with the greatest applause after each movement. The applause is a matter for wonder; but the attention from so vast an assembly is worthy of remark, as showing what an advance good music has made, and how widely M. Jullien's influence has extended. The band were equally effective in Mendelssohn's concerto, which Miss Arabella Goddard played superbly, and which created a perfect furor, as did, indeed, the *Fantasia* of Thalberg, which the fair pianist executed with astonishing ease and brilliancy.

The vocal music was excellent. Miss Louisa Vinning sang "Voi che sapete" charmingly, but for the alteration of a note at the end, which spoiled the music, would have enraged Mozart, and should not have been sanctioned by Mr. Frank Mori. This was encored, as was also "The first violet" of Mendelssohn, one of Miss Dolby's best performances. Miss Dolby in addition sang Balfe's "Green trees," and "Come, ferry me o'er." Both were encored, and for the last the fair vocalist substituted a new Irish ballad.

Between the parts the band executed some of M. Jullien's most exhilarating dance *morceaux*, including a new set of the "Lancers' Quadrilles," entitled "The English Lancers," the "Mary Anne Polka," and the "Excelsior Valse," all of which were vociferously applauded. In short, a more rapt and *engoué* audience never assembled together.

We were sorry to have missed Miss Louisa Vinning in the song from the *Trovatore*, "Tacea la Notte" and still more sorry to lose Mr. Lazarus's clarinet solo, but the threatening aspect of the weather forewarned us of the scarcity of cabs.

M. Jullien, who conducted the orchestral works, with his well-known energy and talent, was received with tumults of applause. Mr. Alfred Mellon directed the pianoforte concerto, and vocal music, with the talent which has won him so high a name as an English conductor.

MR. HOWARD GLOVER'S CONCERT.

For some years past among the Great Monster Concerts of the season, that of Mr. Howard Glover's "Grand Annual" has proved one of the most gigantic and attractive. The concert of Wednesday morning at Drury Lane Theatre was the most gigantic yet given by the enterprising *beneficiaire*. The singers counted twelve sopranos, seven contraltos, ten tenors, barytones and basses; among the soloists, five pianists, three fiddlers, one clarinet, one flute, and one violoncello, not to mention the family Brousil. The conductors and accompanists numbered five. The band and chorus were too numerous to mention. There were fifty-six pieces in the programme. The theatre was crowded, and hundreds were unable to obtain admission. It is quite impossible to go into a detailed account of the performances, we must therefore be content to inform our readers that everything went off in a highly satisfactory manner. Mr. Howard Glover's "Tam O'Shanter" was capitably sung by Mr. Miranda, but the band and chorus were not quite so correct as might have been wished. The band, however, made the *amende honorable* by playing a new waltz on Russian National melodies, entitled "The Alexander Romanoff" waltz, composed by M. Laurent, and conducted by him in *propria persona*. It is a capital waltz, and will add to his already high repute as a composer of dance music. Madame Gassier, who was enthusiastically received, sung the cavatina from *Il Barbiere* in her most brilliant manner, and being encored, gave the "eternal Venzano Valse" in her best manner. Herr Ernst received the same compliment for his wonderful performance of the *Carnaval*; and Mlle. Anna Kull, a young German lady violoncellist of considerable talent, who made her *début* on this occasion, was also obliged to repeat her solo. The duet by Miss Arabella Goddard and Mr. Benedict for two pianofortes, on airs from *L'Etoile du Nord*, one of the gems of the concert, met with an enthusiastic applause, as indeed it deserved from the admirable manner in which it was played. M. Sainton and Herr Molique,

in their violin fantasias, also gained great applause, and M. Alexandre Billet, in a pianoforte fantasia, met with the same hearty appreciation. The singers were so numerous that we cannot give space to report their doings. The most conspicuous were pretty Miss Mary Keeley, who, in a ballad by Alfred Mellon, was welcomed as a popular favourite; Madame Endersohn, who sang "Let the bright Seraphim" (trumpet obligato, Mr. T. Harper) capitably; Miss Dolby, who, in Balfe's "The green trees whispered," was deservedly applauded; and Mr. Charles Braham, who sang the aria, "Quando le Sere," in a chaste and finished manner, and his fathers' famous "Death of Nelson," which brought the concert to a close, with immense spirit. We must not omit to mention the clever performance of Mr. Sidney Pratten of a *fantasia* on his "Perfected Flute," on themes from *Il Trovatore*, nor the applause received by Miss Louisa Vinning, Mr. and Mrs. Drayton, Madame Rüdersdorff, Miss Stabbach, Mr. H. Braham, Signor Belletti, and Madame Anna Thillon, for their various "contributions" to the pleasure of the audience. Mr. Howard Glover conducted the orchestra, and Mr. Lindsay Sloper and Mr. Randegger were the accompanists at the pianoforte.

ST. JAMES'S THEATRE.

THIS beautiful little theatre was crowded, on Saturday evening, by a highly fashionable audience, to witness a performance, of unusual interest, by a well-known and highly-esteemed party of amateurs. The programme consisted of *A Desperate Game*, *Not a Bad Judge*, and *Two Heads are Better than One*. The performance was in aid of the "General Theatrical Fund." We may say at once that it was the best amateur performance we have witnessed for a long time. Mr. C. Wilkinson, Mr. R. Morris, and Mr. Knox, in *A Desperate Game*, deserve mention for the spirited acting of the first-named, and the fund of humour displayed by the others. In *Not a Bad Judge*, the acting of Mr. Raigh deserves special praise. His delineation of the famous physiognomist, Lavater, was perfect. Rarely have we seen a character better conceived, or better carried out, even in professional circles. Mr. Knox, as the Burgomaster, kept the audience in high spirits; and Mr. W. Vanderville, as Zug, merits a strong word of commendation. The evening's entertainment concluded with the farce of *Two Heads are Better than One*, in which Mr. W. R. Sams, the originator of the affair, and who has always taken a great interest in the prosperity of the General Theatrical Fund, made his bow to the audience in the part of Charles Conquest. Mr. Sams' *entrée* was the signal for a burst of applause from all parts of the house, which was repeated again and again with renewed enthusiasm. He acted the part with the utmost animation; his "make up" was irreproachable; and the gentleman was conspicuous throughout the many comic situations in which Charles Conquest is placed through his passion for Ellen Strange, excellently impersonated, by the way, by Miss E. Wadham. The other professional ladies who lent their valuable and gratuitous assistance were Miss Woolgar, Mrs. Daly, and Miss Bella Copeland, whose names are guarantees of the excellence of their interpretations. By the kind permission of Colonel Williams and the officers of the 2nd Life Guards, the band of the regiment, under the able direction of Mr. Froehner, performed, in an admirable manner, a selection of popular music in the course of the evening. The stage arrangements were under the able direction of Mr. Robert Roxby, stage manager of Drury Lane. The whole affair, indeed, reflected great credit on Mr. Sams, and all who assisted him by their co-operation. A handsome sum will no doubt be handed over to the Fund, as the proceeds of the evening, to judge from the crowded and brilliant appearance of the house, must have been very considerable.

If there had been any sin in music or dancing, or in theatrical performances, is it conceivable that the divine teacher, whose teaching is thus thoroughly practical, and thus beautifully minute in detail and in illustration, would have omitted the censure of the theatre, if it had been censurable. — *Lyceum*.

THE ITALIANS IN RUSSIA.

(From our own Correspondent.)

ALL your readers who profess an unbounded admiration for Madame Bosio (and I address myself to no others) will be glad to hear how she has been occupied during her recent sojourn in Russia. In the first place, I must hasten to say that the liquidity of her tones has not been interfered with by the congealing power of the Russian frost. In the second, I must chronicle her almost unprecedented success at St. Petersburg, and her altogether unprecedented success at Moscow—where no first-rate Italian singer, properly supported, ever appeared before the epoch of the coronation of the present emperor. I am aware that many persons will laugh at the idea of a Russian reputation, and sneer at the notion of a success achieved in Moscow. In truth, when so accomplished a singer as Madame Bosio makes her appearance before a new public, the principal honour involved in her success is that which reflects upon the discernment and taste of her audiences. But it should be remembered at the same time, that almost all the great Italian singers, who have been heard in London and Paris for the last twenty-five years, have found their way to St. Petersburg, and that the representations of the Italian Opera and the concerts of the Philharmonic Society are attended with so much eagerness, that it is difficult to find a place on the subscription list of the former, and almost impossible to obtain a season ticket for the latter. In short, the Russian amateurs really love music; they have been accustomed to hear music of the first kind, and the excellence of their orchestras, composed, for the most part, of native instrumentalists, proves that the nation can execute as well as appreciate. I speak especially of the orchestra of the Philharmonic Society, which consists of only forty performers (about the number of Mr. Alfred Mellon's band of the Orchestral Union), and which, by long and continuous practice, has attained almost the perfection of *ensemble*. The orchestra at the Italian Opera numbering twice the number of executants, owes its completeness to the fact that the performers take rank in the Government service, to preserve which it is necessary they should remain in the band of the Government theatre. After a certain number of years' service, each performer is entitled to a pension, like any other Government officer; and when, in addition to this, it is considered that the musical reputation of the St. Petersburg Italian Opera is considerably higher than that of any other theatre in Russia, it will be at once understood that its musicians are not in the habit of quitting it for any slight reasons, but that on the contrary, most of them remain in it during the whole of their professional lifetime. This "permanency," so much admired by Mr. Carlyle, of course produces its usual results in music as in all other things, and the orchestra of the St. Petersburg Italian Opera exhibits an excellence which, under another system, might never have been attained.

All this is intended to show that Bosio's success in Russia is a success not to be despised; indeed she has nowhere been more thoroughly and more warmly appreciated, from her appearance in Moscow at the State representation, when her brilliant vocalisation in *Norina* was received in involuntary silence by an audience which had been invited by the Emperor to hear *L'Elisir d'Amore* without being permitted to laugh at Lablache!—down to her last appearance in the *Traviata*, when her pathetic acting and her charming execution of music which with all its original insipidity becomes touching as "interpreted" by her, caused her to be "recalled" some dozen times, and with an enthusiasm which I had imagined was not to be found out of Italy. It will be remembered that Bosio was advertised to appear last season in the *Traviata*, at the Lyceum, but Piccolomini having fore-stalled her in the part at Her Majesty's, and the public more-over appearing satisfied with that young lady's style of singing, it of course became unbecoming on the part of the former vocalist to enter into a competition from which nothing was to be gained. This summer, however, in case of Piccolomini's non-appearance, it will be profitable to her late admirers to have an opportunity of seeing and hearing the part of Marguerite Gauthier, executed without "piquancy" or *accroche-cœur*, by the most accomplished

soprano of the present day. A low-minded realist might object in Madame Bosio's performance of the part to her lady-like demeanour. She, in fact, looks like a young girl accidentally living in the region of the *Dames aux Camélias*, where she appears quite *depaycée*. But it seems to me that the *Dame aux Camélias*—on the stage as in real life—is tolerable under no other circumstances, and that in order not to be offensive, it is necessary, in the first instance, that she should *not* look like what she is. It has always been my conviction that the original representative of the part in Dumas' drama (or comedy as it ought to be called,—its chief merit being that it gives us a lively representation of manners in the *quartier Bréda*) owed a large part of her success to the lamentable fact that she "looked the part." And in support of the truth of this assertion, it may be mentioned that in the provinces where the public are not familiar with the dress, manners, and bearing of the first-class *lorette*, Madame Doche failed. But the *Dame aux Camélias* at the Vaudeville, to a more pure-minded person than an habitual theatre-goer is likely to be, was doubtless a very offensive exhibition. At all events there is a great contrast between the performance of the French actress and that of the Italian singer in the same part, and one that cannot be entirely ascribed to the purifying influence of the music, although the air of the last act is angelic as executed by Madame Bosio.

Calzolari was Madame Bosio's tenor, of whom it is unnecessary to speak, as the public of London have already heard and applauded the feeble gentleman in the ungrateful character of the *amant de cœur*. Do not think, however, that we had no tenor but Calzolari at St. Petersburg and Moscow. The "robust" parts were taken by Bettini (the big one), and his performance with Bosio and the *contralto*, de Méric (who has vastly improved), in the *Trovatore*, was especially successful. The principal baritone was de Bassini. The *seconda donna* (appearing sometimes as *prima donna*—in the *Norina* of *Don Pasquale*, for instance) was the interesting Marai.

Next week I will give you a few particulars about the Opera Houses of St. Petersburg and Moscow, the latter of which is undoubtedly the finest in the world. H. S. E.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex.—Saturday, March 21, 1857.